

Editorial

FormAkademisk now asks authors to propose peer reviewers

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At this year's meeting of the Editorial Team and Editorial Board of FormAkademisk, on the last Friday in November, the problem of obtaining peer reviewers to review articles, a problem shared by many other scientific journals, was put on the agenda. It was agreed that when submitting articles, authors are to be encouraged to enter suggestions for at least two peer reviewers, preferably more, in the field *Comment to the editor*. To avoid doubts about impartiality, peer reviewers cannot have professional or personal ties to the article author(s).

Authors are also given the opportunity to name people they think should *not* be peer reviewers because they may have a conflict of interest. This may apply if an article contains criticism of a theory or other research result that was published by the person(s), for example.

However, to make it very clear, it is always the Section Editor(s) who decide who will be peer reviewers of articles submitted to FormAkademisk.

Articles in this issue

In the first article, *Material-based and artistic exploration of form, movement, and programming in primary school makerspaces*, **Lovise Søyland**, PhD, associate professor, **Ingrid Holmboe Høibo**, Research Fellow, both at Department of Visual and Performing Arts Education, University of South-Eastern Norway, and **Peter Haakonsen**, Assistant Professor, Department of Art, Design and Drama, OsloMet – Oslo Metropolitan University, Norway, write that makerspaces in Norwegian schools introduce creative practices with both new and traditional materials, tools, and technologies. The perspective of art and crafts has been less emphasized in these workshops, which are primarily led by science teachers. The research project presented in the article is based on research-practice partnership methods where teachers and researchers collaborate to develop and implement makerspace activities that integrate scientific and art and crafts knowledge. The study explores second-grade students' maker-oriented learning and the practices and development of makerspace activities of their teachers through the following research question: How can material-based and artistic exploration of form, movement, and programming invite reflective and creative processes in primary school makerspaces, and how can teachers support these processes? The study demonstrates that a material-based and artistic approach in makerspaces enhances students' ability to discover and express themselves in diverse ways. Makerspaces offer opportunities to bridge tradition and new technologies and can be understood as collective exploratory opportunity spaces where students gain experience in taking ownership and shaping their world.

In the second article, *Making in makerspaces. A study in Norwegian school makerspaces*, **Ingrid Holmboe Høibo**, Research Fellow, **Lovise Søyland**, Associate Professor (PhD), and **Laila Belinda Fauske**, Head of Department (PhD), all at the Department of Visual and Performing Arts Education, University of South-Eastern Norway, investigate how making unfolds in makerspaces in Norwegian primary schools. The study adopts an art and crafts perspective and is based on qualitative data from observations and interviews. The authors find that central ideas from international maker-oriented pedagogy, such as problem-solving, collaboration, and exploration approaches, are put into practice. However, other makerspace concepts, like non-linear processes and open-ended tasks without predefined goals, prove challenging to implement, particularly in the lower grades. This is partly due to students not yet having acquired basic skills in crafts, tools, and technology. Teachers highlight the difficulty of navigating the growing number of maker-oriented learning tools, ranging from 'objects to think with' to maker kits with predefined tasks, offered by various actors. This article shows that the Art and Crafts subject's curriculum goals and content related to materials, tools, sustainability, quality, knowledge, and skills take on unexpected content, form, and meaning in the making in Norwegian school makerspaces.

In the third article, *Design and intellectual property (IPR). Design, aesthetic and legal perspectives*, **Ole-Andreas Rognstad**, Professor (Dr. jur.), Department of Private Law, University of Oslo, and **Astrid Heimer**, Associate Professor (PhD), Department of Product Design, OsloMet – Oslo Metropolitan University, write that in line with the general legalization of society, there is an increasing need for design and art expertise in courts and other dispute resolution bodies. Their article discusses basic principles for creative processes and assessments of results, considering different forms of ownership and their legal regulation, with the aim of strengthening knowledge and comprehension regarding the connections between the three disciplines of design, art, and law (IPR). Key issues addressed are the consequences of today's expanded concept of design, the role of aesthetics in creative processes, legal criteria for different forms of ownership protection, and the link between these criteria and design assessments, with an emphasis on aesthetic assessments. The legal process regarding the rights to the movie car Il Tempo Gigante (from the film *The Pinchcliffe Grand Prix* [Flåklypa Grand Prix]) is used as an example throughout to illustrate general points.

In the fourth article, *The role of design education in designers' pursuit of entrepreneurial opportunities*, **Pınar Kaygan**, Senior Researcher (PhD), Art Academy of Latvia, **İrem Dilek Alptekin**, Assistant Professor (PhD), TOBB University of Economics and Technology, Turkey, and **Nimet Başar Kesdi**, Lecturer, Eskisehir Osmangazi University, Turkey, examine the relationship between design education and entrepreneurship by exploring how design

education prepares, or falls short in preparing, students for entrepreneurship. Empirically, it draws on semi-structured interviews with 23 design entrepreneurs. Theoretically, it draws on the entrepreneurial opportunity literature, which highlights the significance of the knowledge, skills, and abilities (KSAs) gained in higher education. They propose five ways in which design education prepares students for entrepreneurship. It provides students with (1) a unique ('designerly') way of seeing, reframing, and handling problems, (2) a systematic approach to new challenges, (3) KSAs related to materials and production, (4) KSAs and experience related to oral and visual communication, and (5) opportunities to discover their individual interest areas in design.

In the fifth article, *Current perspectives of design thinking and design literacy. Rethinking design beyond disciplinary boundaries*, **Derya Yorgancioglu**, Associate Professor (PhD), **Esin Kömez Dağlıoğlu**, Associate Professor (PhD), Architecture Department, Middle East Technical University, and **Yeşim Çapa Aydin**, Professor (PhD), Department of Educational Sciences, Middle East Technical University and Director of the Center for Advancing Learning and Teaching (ODTÜ ÖGEM), all from Turkey, write that design thinking has become a cornerstone of 21st-century education and is emphasized across both design and non-design disciplines. Studies have long criticized design thinking as ambiguous because it has diverse definitions and employs a range of methodologies. Recently, the concept of design literacy entered the literature. It is proposed that design literacy can foster the potential of design thinking to promote the development of the 'new literacies' needed to drive change and transformation in an age facing global challenges such as climate change, technological transformation, and social inequality. They discuss key themes from an international symposium exploring design's foundational role in education, its connection to visual thinking and reasoning, the potential of interdisciplinary problem-solving, the human and social dimensions of design thinking, and the importance of design literacy for effective communication and collaboration among designers. The symposium is part of a broader research project based at Özyegin University, Turkey, investigating how to cultivate design literacy knowledge and skills in early undergraduate curricula to foster an interdisciplinary and trans-professional learning environment prior to professional specialization.

In the sixth article, *Distilling design methodologies for additive manufacturing from case studies*, **Ricardo Simian**, PhD Fellow, The Oslo School for Architecture and Design, AHO, Norway, writes that additive manufacturing (AM) involves a palette of digital fabrication tools which has quickly established itself as a key prototyping method used during design development processes. However, end product applications of AM are rare and usually limited to high-end customized niches, such as medical implants or one-of-a-kind, expensive, and high-performance objects. The lack of more common examples of successful AM end

products despite a matured technology raises the question of whether there are no real niches for AM end products or if designers have not yet been able to identify and address them. He argues that a lack of suitable design methodologies (DMs) integrating modern understanding of AM is at least partially responsible for the lack of progress. In the paper, he analyses the current state of AM applications for end product manufacturing and proposes a bottom-up approach for creating AM for DM from case studies to address the lack of literature in the field.

In the seventh article, *Learning challenge accepted – or not? Designing T-shirts or demanding personalized garments*, **Tellervo Härkki**, University Lecturer (PhD), Department of Teacher Education, Rauma, University of Turku, **Johanna Oksanen**, University Lecturer (PhD), Faculty of Art and Design, University of Lapland, **Ana Nuutinen**, Professor (PhD), Faculty of Art and Design, University of Lapland, **Karoliina Laxtström**, University Lecturer, Doctoral Researcher (MA), University of Lapland, **Anu Kylmänen**, University Teacher, Doctoral Researcher (MA), Faculty of Art and Design, University of Lapland, and **Marja-Leena Rönkkö**, University Lecturer (PhD), Department of Teacher Education, Rauma, University of Turku, all from Finland, examine garment design and production as an integrated learning assignment. In this type of setting, students face – often implicit – design constraints arising from the production phase (time, cost, and material resources) but also students' knowledge and skills related to processes, tools, technical structures, and technologies. Their qualitative data analysis revealed that skill level did not dictate the level of learning challenge undertaken and that not all novices' work remained limited to simple designs and structures. They discuss tailoring pedagogical practices according to students' needs by balancing familiarity with the challenge and the possibilities of circumstance-based design. They also suggest that all constraints should be openly discussed, including students' beliefs about the learnability of design creativity.

In the eighth article, *The designer collective as a social system of professional learning and development*, **Nicky Nedergaard**, Associate Professor (PhD), Institute of Design and Visual Interaction, Royal Danish Academy – Architecture, Design, Conservation, examines designer collectives as social systems of professional learning and development. Based on a qualitative single case study of a contemporary Danish designer collective, Nedergaard analyses the experiences of seven core members' participation through the lens of Wenger's framework of communities of practice. Eight distinct themes of participation are identified and described as accounts of Wenger's modes of belonging as engagement, imagination, and alignment. The article provides rich contextualized descriptions of experiences of participation illustrating how designer collectives are conducive to both practice development and identity formation. Contributions to design practice and design education

research are discussed, highlighting the role of designer collectives in fostering designers' transformative learning beyond formal educational structures.

The ninth article, *Roles at play in art and crafts. Teacher education students' role models from school and leisure experiences*, **Bente Helen Skjelbred**, Associate Professor (PhD), **Arnhild Liene Stenersen**, Assistant Professor, and **Ingvild Digranes**, Professor (PhD), all at Western Norway University of Applied Sciences, draw on data from the research project *Praksisrelevans i grunnskolelærerutdanningen* [Practical Relevance in Primary School Teacher Education] at the university. It explores the role models and communities of practice that art and crafts teacher education students consider significant for their subject experiences. The study examines their prior experiences and interests in material areas brought into the programme. The problem statement asks: *Which communities of practice and role models do students refer to in developing prior knowledge in design, art and crafts, and what characteristics do they find relevant?* Data were collected through a questionnaire and qualitative interviews, analysed thematically. Findings show varied experiences from formal and informal arenas and partly gendered role models: women are often linked to textiles, while men are cited for woodwork.

In the tenth article, *Intercultural learning through crafts in a Nordic-Baltic context*, **Niina Väänänenc**, University Lecturer (PhD), University of Eastern Finland, **Elisabeth Gräslund-Berg**, University Lecturer (PhD), Uppsala University, Sweden, **Kaisa Hyrsky**, University Lecturer (PhD), University of Helsinki, Finland, **Hanna Kettunen**, University Teacher, University of Eastern Finland, **Sirpa Kokko**, Professor (PhD), University of Eastern Finland, **Lars Runnquist**, Chief Administrative Officer, University of Gothenburg, Sweden, **Tine Spuur**, University Lecturer, University of South-Eastern Norway, **Kirsti Tuum**, University Lecturer, Viljandi Culture Academy, University of Tartu, Finland, and **Kalle Virta**, Adjunct Professor (PhD), University of Helsinki, Finland, write that a Nordplus-funded project titled *Higher Education on Craft Traditions* was established to facilitate collaboration and knowledge sharing in safeguarding craft traditions in the Nordic-Baltic region. The purpose of the study was to gain knowledge on the intercultural learning outcomes of an intensive craft week that took place in March 2023. The case study describes the contents of that intensive week and analyses the participating students' reflections (N = 14) on their learning outcomes by using thematized content analysis. The main findings are thematized as hands-on crafting and deepening of craft knowledge and intercultural interaction and learning. The results indicate the various possibilities that higher education craft students realize for crafts as a means of facilitating intercultural communication and safeguarding traditions from the past for both the present and the future.

In the last and eleventh article in this issue, *Between ethics and aesthetics. Curation methods for contemporary Islamic painting in Indonesia*, **Agus Cahyana**, Vice Dean of Arts and Design (PhD), **Asep Miftahul Falah**, Master of Education (M.Ed), and **Dida Ibrahim Abdurrahman**, Head of Design Department (PhD), all at Institut Seni Budaya Indonesia Bandung, explore the curatorial methods of contemporary Islamic painting in Indonesia, formed by a synthesis of ethics and aesthetics. Rooted in postcolonial history and the rise of diverse academic art institutions, a curatorial approach is developed that balances ethical principles and aesthetic innovation. With a qualitative descriptive method, data were gathered through interviews with artists and Islamic art curators, supported by curatorial and content analysis of exhibitions. The findings reveal that curators must harmonize Islamic ethical foundations with contemporary visual concepts through thematic organization, contextualization, and audience segmentation. Curatorial reflexivity is essential to ensure impartiality and critical evaluation of form and style. The study identifies three curatorial themes (calligraphic, representational, and nonrepresentational) emerging since the 1995 Istiqlal II Festival. The study demonstrates continual aesthetic evolution within Islamic ethical boundaries.

Finally, a book review by **Siri Homlong**, Senior Lecturer (PhD), Department of Visual Arts and Sloyd Education, Konstfack – University of Arts, Crafts and Design, Sweden, of *Mediating Sustainability in the Consumer Society*, edited by Astrid Skjerven, Lisbet Løvbak Berg, Liv Merete Nielsen, and Dagny Stuedahl, published in 2025 by Routledge, notes that the book is an anthology and part of the *Routledge Studies in Sustainability* series. The eleven chapters are divided into the themes Ethics, Consumption, Communication, and Literacy. The authors are affiliated with several different organizations as well as research and educational institutions in the United Kingdom, Australia, Germany, and Norway and have backgrounds in philosophy, consumer research, media, and design. The chapters describe and discuss sustainability from a democratic perspective, in advertising campaigns, greenwashing, and responsibility issues in relation to social media and other areas. Concrete examples are presented from Instagram, IKEA, the fashion industry, and activism, among others. The editors discuss several books from 2015 to 2024 that address this issue, books that all focus on a specific problem or subject area. With *Mediating Sustainability in the Consumer Society*, they provide a more holistic and multidisciplinary perspective in relation to the media, the public sector, and various social groups and individuals, with the goal of creating awareness in society about the roles of the actors. With the varied chapters' different perspectives, the editors' literature presentation, and the authors' references to further research and information, the book contributes with insight into the activities of many actors – and to reflection on what orientation options consumers around the world have to sort information that is communicated in various ways.

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Happy reading and happy new publishing year!

Oslo, New Year's Eve 2025

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Editor-in-Chief of FormAkademisk